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day the *Borówa* men came to the main house bringing game, fish, and fruits. They did household chores. The Tucano treated them well, like tame animals, Koch-Grünberg commented (1909, I, 269 ff.). The Macú took part in the small drinking parties. They were not given coca, however (women among the Cubeo are also not given coca), but were given tobacco and chicha. They took no part in the dancing and (this is a very important note) they wore no ornaments. Little Macú girls took care of the children and brought firewood. The girls were at the sexual disposition of the men. The Macú were sold by the Tucano to other Indians. The Tucano told Koch-Grünberg that the Macú "were not people." They did attribute to them, however, the very human arts of black magic.

BAHÚKIWA NARRATIVE OF THEIR EMERGENCE AND WANDERINGS

The text is chanted and narrates mainly place names. Thus the narrative is mainly evocative and is only barely a description of events. The chant is referred to as "a good mouth that is talking" (*mɛ́ãkamɔ́tewu yawaiwũ*). It means simply that the people are talking good things. In the following rendering of the text, information in parentheses is explanation and not translation. A free translation follows the text.

pwɛ́ntewũ – the people came out
tcũntcauwa – and shed (their anaconda skins)
hahádami – they went forward
waré borikapindo – the place of the star ray (the name of a rock that has a hole through which a star ray entered)
opɛ́ko tamána – crossing over the milk (a reference to a rock forming a bridge over rushing water called milk [*opɛ́ko*])
emintakori – the passage of minnows (the name of a rock)
kanúrũbo – (a hill named after the kánuku tree) and the rapids of four channels
bwũhũrũkũwũ – the rock where *Bwũ* (Agouti) jumped (a good jumper is now referred to as *Bwũ*)
bɨ́takwe – the rapids of the pepper plant (a reference to a rock that was once a pepper plant)
kwábebo – the place of *Kwákũ* (a name in the *Hehénewa* genealogies)
borikabo – the place of *Borikakũ* (a name in the *Hehénewa* genealogies – it means the aracú fish)
opɛ́ko tawé – the milk of the tree (a reference to a tree called *wanumu* that gave milk; *Borikakũ* drank this milk and some of it spilled here)
nahó pwɛ́nwa – the place of the worm people (the *nahó* is a worm used as bait in fishing; the reference was not explained)
bwũtaunrũ – the tree beneath which *Bwũ* passed (a tree had fallen across the stream and *Bwũ* passed beneath it)
bwũtaunrũ – the tree beneath which Bwũ passed (a tree had fallen across it and it turned into a rock)
waokún – the beach of the monkey (a monkey passed by; an Ancient killed it and it turned to sand)

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INSIGNIA OF STATUS

Ornamentation is for the Cubeo a requisite for basic status; one might say for human status. The Macú, for example, are sometimes derided as "not human," and it is noted in evidence that they have no ornaments. The very first day a newborn infant is in the house, it is painted with a jaguar design and its mother puts twine cord on its wrists and a seed necklace around its neck. An undecorated child is a rarity, an extraordinarily underprivileged creature. The common denominator of personal ornamentation includes face and body painting with red pigment (*urucú*) and a necklace. The wristlets of children have the magical purpose of fattening the arms, but the necklaces are sheer insignia of status. A popular trade item around Indian tribes is a necklace of silver plates in a triangle shape which all the Indians of the region call "butterflies." Necklaces of various seeds are common for men and women. In the past, ear ornaments and lower-lip labrets were common to both sexes. The Cubeo are proud and sensitive about their personal appearance. They apply pigment with great care, using dye rollers to print a design and pigment applicators that will apply parallel lines. Ornaments are always in good condition and of good quality.

The minimum ornamental requirement for full standing as an adult male is the complex feather headdress, *mápena* (feathers of the red *arara* [macaw]), which actually includes feathers of many different birds mounted on a crown of plaited fiber as well as a rope of monkey hair. These feathers, painstakingly gathered and put together, are handled with very great care, kept in a long fiber box where they are laid away always slowly, ceremonially, and in proper order, to be taken out for a dance. A man who does not own *mápena* borrows from the headman or from another sibmate so that he can take part in certain dances. All men possess some part of the full set of feathers, but only a headman will feel the strong obligation to possess the full set. No one among the *Bahúkiwa* owned a complete *mápena*, but this poverty was not too disturbing to them. The downstream *Hehénewa* were well provided. *Mápena*, however, are not a mark of sib rank.

The *Bahúkiwa* attitude toward *mápena* is ambivalent; their joy in possession is tempered by fear of death because of it. They do not make the headdresses but buy them from other Tucanoan and Arawakan tribes, and they suspect that whoever has sold them the feathers has included a spell that will kill the owner if he should own the full set. One informant explained that the feathers have power